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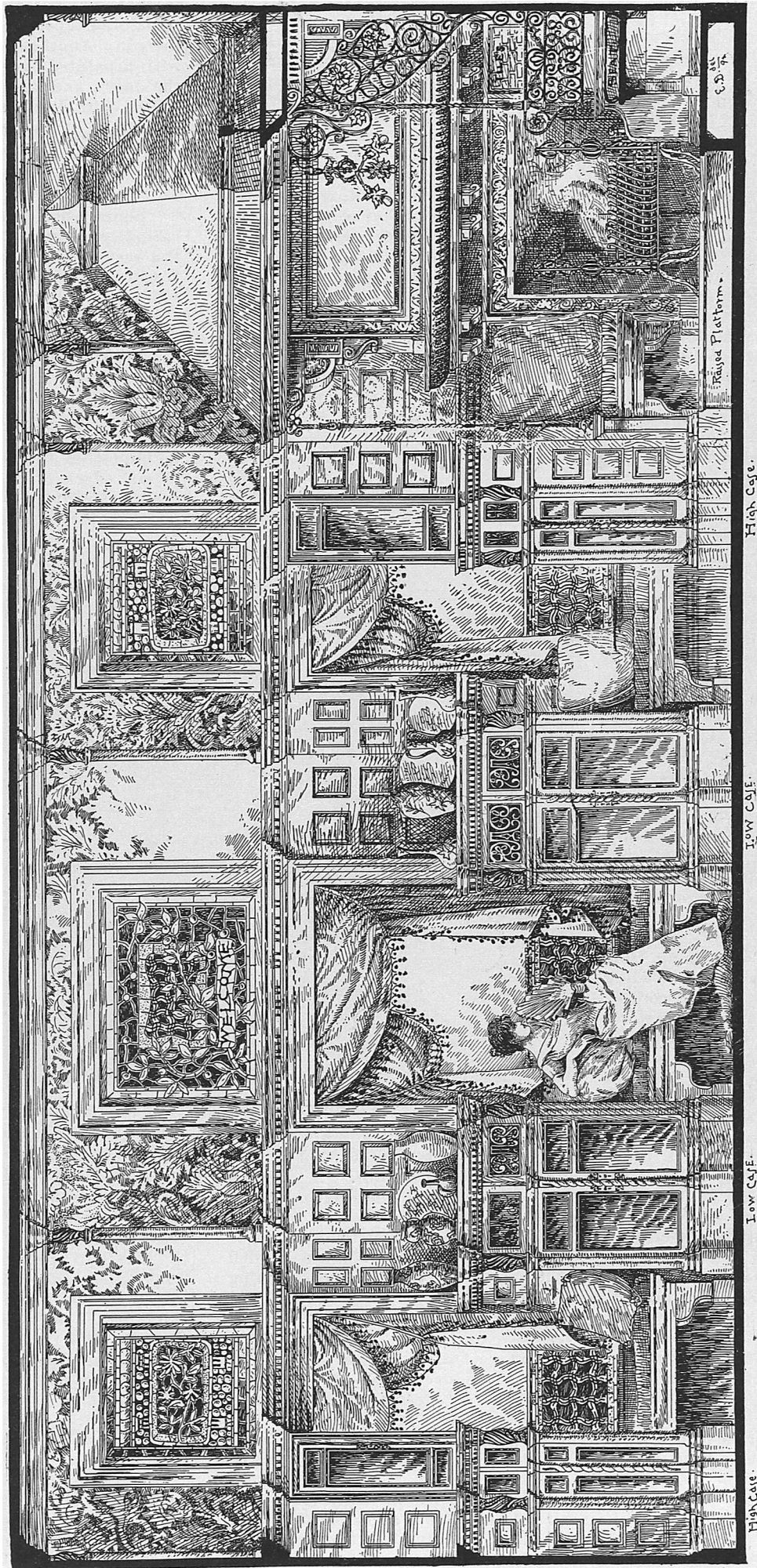
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background without going to extremes. The side walls should be tinted gobein blue, fairly light, with frieze in a deeper shade. I would suggest as a pretty design for a frieze a festoon of roses tied at the commencement of each with a bowknot. Let the cornice be tinted in the three shades of color same as main body of ceiling. Cove in dark shade of same. Lower members to be in side wall tints, split only by one member in gold leaf. Going over this combination in my mind I can fancy how this room would look with a dining table tastefully laid with fruit and flowers interspersed with china and plate.

For a room with a northern outlook, here is a pretty and warm combination. The ceiling is to be painted in a rich cream color, devoid of ornamentation. If the walls are evenly laid out, coat them in a light salmon tint, have them struck out into panels according to the size of the room, let the ornament only form panel by running a chain pattern in border and corners, in sage green and deep salmon. Outside this border run a pearl pattern in zinc white, afterward line off the whole with three-eighths inch varnish line about one and one-half inches from border. At the top of each panel paint a wreath of flowers tied with ribbon and hang gracefully in center. For frieze, let the background be in a lighter shade of wall-paper. In working this frieze, select a stencil with full pattern—a festoon of various flowers with moderate sized leaves. Use thin, transparent colors for stenciling; after laying on each pattern wipe out high lights. Let the colors be as natural as possible, according to selection of flowers. Let the cornice be treated very lightly in color, and allow two prominent members, gold leaf on face. The woodwork may be in oak or ash, according to taste. This will make quite a handsome parlor or sitting room.

DECORATIVE NOTE.

IN a recently finished hall the woodwork is in a greenish toned oak and the walls are hung with a paper of green blue tone. The design is the acanthus, treated in Romanesque style, with boldly flowing, continuous scroll work arranged perpendicularly, rising from wainscot to frieze. The various forms of the scrolls are picked out delicately by slender lines of gold and copper, which serve only to heighten the effect of the tone color. The frieze consists of a series of fillets or bands of blending shades of blue and green, outlined by threads of copper and bronze, capped by a continuous scroll of blue green acanthus twisted horizontally, as often seen in sculptured ornaments, and touched with suggestions of yellow, copper and gold. The picture rail dividing the frieze from the small screen in an ornate molding, enriched with reliefs of billet and dot moldings, inclosing a band of overlaid rings in diagonal panels in colored bronzes on a blue bronze ground. The ceiling field of the hall is in pale blue green, bordered by an acanthus design, frescoed in tone colors of the wall and frieze and traced with gold. A massive cornice of oak, enriched by carved details from the acanthus motif, supports the ceiling and divides it from the frieze and the wall screen with fine effect.



STUDY FOR BAY WINDOW AND INGLENOOK FOR A LIBRARY IN THE ITALIAN RENAISSANCE WITH BYZANTINE DETAILS. BY EDWARD DEWSON.